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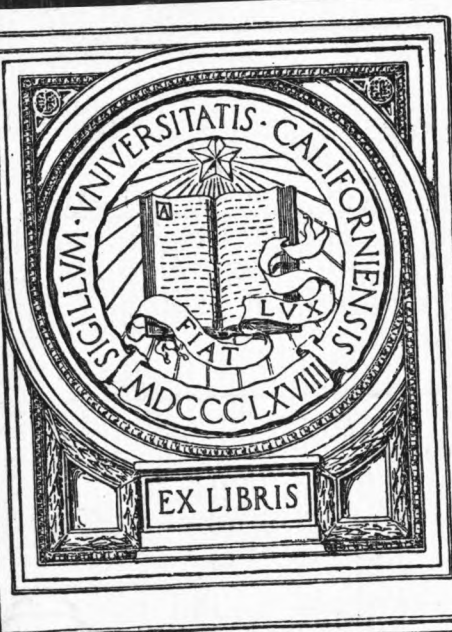


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THE METAPHOR
IN THE
EPIC POEMS
OF
PUBLIUS PAPINIUS STATIUS

DISSERTATION

PRESENTED FOR THE DEGREE OF DOCTOR OF PHILOSOPHY IN THE
JOHNS HOPKINS UNIVERSITY IN 1896

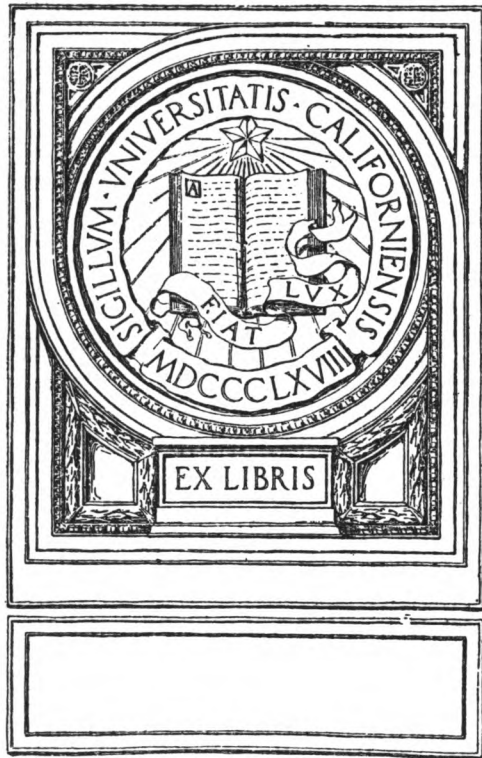
BY

HARRY LANGFORD WILSON



BALTIMORE

1898



THE METAPHOR
IN THE
EPIC POEMS
OF
PUBLIUS PAPINIUS STATIUS

BY
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THE METAPHOR IN THE EPIC POEMS OF PUBLIUS PAPINIUS STATIUS.

The importance of the metaphor as an element of style can hardly be overestimated. Especially is this true of the literature of the Romans, who were by no means as familiar with tropical forms of expression as most modern nations. The spheres from which metaphors are most frequently derived, and the point of view not only in the creation of new ones but also in the development or extension of those already found in the literature, serve to characterise the different classes of poetry and even individual poets. Increasing interest has centred in this field of late, as the amount of recently published work sufficiently attests. About twenty years have elapsed since R. Braumüller issued his collection of tropes in Vergil's *Aeneid*, but as he considered the tropical use of substantives only, his work is far from complete. Soon after appeared a discussion of tropes and figures in Valerius Flaccus, the author of which recorded only what he considered the most striking instances of each trope and figure. The use of the trope in the epic sphere was further defined when in 1889 J. Franke dealt with the metaphor and other tropes in the *Punica* of Silius Italicus, and four years later a work of the same kind was done for Lucan by A. Gregorius. Now for the sake of throwing more light on the use of the metaphor by the epic poets of the Silver Age, and of showing more clearly their relations to each other and to Augustan poets by whom especially they were influenced, it was necessary to make a similar investigation for the epic poems of Statius. Exhibiting to a large extent, it is true, the faults and weaknesses of the time, the *Thebais* and *Achilleis*.

yet bear the stamp of true genius and are entitled at least to consideration beside the contemporary works of the same class.

In ancient times there was much diversity of opinion with regard to the number and exact sphere of the tropes and figures, and in no case more than in that of the metaphor. Aristotle, who was the first to treat this trope at much length, did not confine it within limits as narrow as those to which we are accustomed, but included expressions which we would assign to synecdoche and metonymy. That which we call metaphor, however, he describes in the following way (poet. 21): Τὸ δὲ ἀνάλογον λέγω, ὅταν ὁμοίως ἔχῃ τὸ δεύτερον πρὸς τὸ πρῶτον καὶ τὸ τέταρτον πρὸς τὸ τρίτον, ἐρεῖ γὰρ ἀντὶ τοῦ δευτέρου τὸ τέταρτον ἢ ἀντὶ τοῦ τετάρτου τὸ δεύτερον, καὶ ἐνίοτε προστιθέασιν ἀνθ' οὗ λέγει πρὸς ὃ ἔστιν. λέγω δὲ οἶον ὁμοίως ἔχει φιάλη πρὸς Διόνυσον καὶ ἀσπίς πρὸς Ἄρη· ἐρεῖ τοίνυν τὴν φιάλην ἀσπίδα Διονύσου καὶ τὴν ἀσπίδα φιάλην Ἄρεως. ἢ δὲ γῆρας πρὸς βίον, καὶ ἐσπέρα πρὸς ἡμέραν· ἐρεῖ τοίνυν τὴν ἐσπέραν γῆρας ἡμέρας καὶ τὸ γῆρας ἐσπέραν βίου ἢ δυσμὰς βίου. ἐνίοις δ' οὐκ ἔστιν ὄνομα κείμενον τῶν ἀνάλογον, ἀλλ' οὐδὲν ἦττον ὁμοίως λεχθήσεται· οἶον τὸ τὸν καρπὸν μὲν ἀφιέναι σπείρειν, τὸ δὲ τὴν φλόγα ἀπὸ τοῦ ἡλίου ἀνώνυμον· ἀλλ' ὁμοίως ἔχει τοῦτο πρὸς τὸν ἥλιον καὶ τὸ σπείρειν πρὸς τὸν καρπὸν, διὸ εἴρηται "σπείρων θεοκτίσταν φλόγα."

It is important to observe that Aristotle clearly grasped the fact that the metaphor is based on proportion. He himself, it is true, speaks of it as a comparison (Rhet. III 4), but feeling the inadequacy of this definition, which touches only the husk but not the kernel of the matter, he brings forward the idea of proportion (ib. III 11) to explain the use of ἀναιδής with λᾶας (Odys. A 598). With a single exception (Ps. Plut. de vita et poesi Hom. 19) the later rhetoricians were satisfied to look on the metaphor as no more than an implied comparison, and allowed the conception of Aristotle to disappear, feeling perhaps, as Gerber¹ believes, that it was too narrow to be useful.

Two or three quotations will indicate in a general way the point of view of the leading Roman writers who deal with this subject. 'Translatio est,' says the Auctor ad Herennium (IV 34, 45), 'cum uerbum in quandam rem transferetur ex alia re, quod

¹ Vol. II, p. 75.

propter similitudinem recte uidebitur posse transferri,' and goes on to show by examples the various purposes which may be served by such forms of expression. Cicero's conception of the origin, development and value of metaphorical expression is given in the *De Oratore* (III 38, 155 f.) as follows: 'Tertius ille modus transferendi verbi late patet, quem necessitas genuit inopia coacta et angustiis, post autem iucunditas delectatioque celebravit. Nam ut vestis frigoris depellendi causa reperta primo, post adhiberi coepta est ad ornatum etiam corporis et dignitatem, sic verbi tralatio instituta est inopiae causa, frequentata delectationis. Nam gemmare vitis, luxuriam esse in herbis, laetas segetes etiam rustici dicunt. Quod enim declarari vix verbo proprio potest, id tralato cum est dictum, inlustrat id, quod intellegi volumus, eius rei, quam alieno verbo posuimus, similitudo. Ergo hae tralationes quasi mutuaciones sunt, cum quod non habeas aliunde sumas; illae paulo audaciores, quae non inopiam vindicant, sed orationi splendoris aliquid arcessunt.' Quintilian, who treats the subject at length,¹ contributes little to what had already been said. He too regards the metaphor as nothing more than a contracted comparison, and adds: 'copiam quoque sermonis auget permutando aut mutuando, quae non habet, quodque est difficillimum, praestat ne ulli rei nomen deesse videatur. Transfertur ergo nomen aut verbum ex eo loco, in quo proprium est, in eum, in quo aut proprium deest aut translatum proprio melius est. Id facimus, aut quia necesse est aut quia significantius est aut, ut dixi, quia decentius. Ubi nihil horum praestabit, quod transferetur, improprium erit.' Now it is not my intention to discuss the history and philosophy of the metaphor, which has been so fully treated in recent years by such scholars as Brinkmann, Volkmann, Gerber, Pecz and Biese.² For present purposes it seems sufficient to indicate the conceptions which were current in the latter half of the first century.

The fourfold classification found in most of the ancient rhetoricians is given by Quintilian (*Inst. Or.* VIII 6, 9): 'huius

¹ *Inst. Or.* VIII 6, 4 f.

² Neither does it seem wise at this time to enter into the relation of the metaphor to mythology and art. The treatment of this subject would be of peculiar interest in the case of the Neapolitan, but would far transcend the limits of this paper.

(translationis) vis omnis quadruplex maxime videtur: cum in rebus animalibus aliud pro alio ponitur, ut de agitatore

*gubernator magna contorsit equum vi*¹

aut inanima pro aliis generis eiusdem sumuntur, ut 'classique inmittit *habenae*':² aut pro rebus animalibus inanima:

Ferron an fato *moerus* Argivom occidit?³

aut contra:

sedet inscius alto

apiens sonitum saxi de *vertice* pastor.'⁴

But this is very far from satisfactory; it does not embrace all metaphors but only those which are confined to substantive words, its categories are not sharply defined, in fact, it is based on a principle which is purely arbitrary. In no sense does it touch the essence of the metaphor, which depends on the substitution of one word or idea for another and not at all upon the objects themselves, to which alone this division applies. Sigmund von Raumer⁵ criticizes this ancient classification—which has been the favorite in recent times also—and offers another principle, based, as he thinks, on the historic development of the metaphor. Let him state his method in his own words (p. 3): "Am sichersten werden wir beim Aufsuchen eines möglichst erschöpfenden Einteilungsprinzips gehen, wenn wir die historische Betrachtung zur Führerin nehmen. Es lässt sich mit ziemlicher Gewissheit annehmen, dass auf dem Gebiete der Concreta zuerst Vergleichen angestellt wurden; auf diesem Gebiete werden wir daher die ältesten Metaphern zu suchen haben. Eine höhere Entwicklungsstufe setzt es bereits voraus, wenn Abstracta zur Vergleichung herangezogen werden. So ergibt sich uns von selber folgende Vierteilung:

Es werden übertragen:

- 1) Concreta auf Concreta.
- 2) Concreta auf Abstracta.
- 3) Abstracta auf Abstracta.
- 4) Abstracta auf Concreta.

¹ Ennius Ann. 97, Mueller.

² Verg. Aen. vi, 1.

³ Inc. trag. xxxv 69, Ribbeck.

⁴ Verg. Aen. ii, 307 f.

⁵ Die Metapher bei Lucrez. Programm, Erlangen 1893.

Bei dieser Anordnung ergibt sich uns überdies die Möglichkeit, aus dem äusseren und inneren gegenseitigen Verhältnis der in den einzelnen Capiteln gesammelten Metaphern Rückschlüsse zu ziehen auf die historische Entwicklung dieses Tropus."

To anyone who attempts to use this principle as a basis of classification it will soon become apparent that even these categories are not entirely clear-cut and easy of application at all times. In some instances it is almost, if not quite impossible to determine with any degree of certainty to which class an expression belongs, while often the decision depends on the exact interpretation of an author's meaning in a passage where there is room for difference of opinion or the text is uncertain. In spite of this difficulty and uncertainty, however, the principle suggested and employed by von Raumer seems to me more convenient than any other in application, and more easily justified on historical grounds. I have therefore adopted it, but instead of arranging the four classes separately, have combined them in alphabetical order for the sake of showing at a glance the metaphorical uses of each word.

As far as the means at my disposal allow, I have compared the metaphors of Statius with those of the contemporary and earlier epic poets, and have now and then drawn parallels from the poetry of other spheres and even from prose, when such a course seemed likely to be of use in defining the scope of any metaphor. Moreover, in this comparison I have not confined myself to those cases in which other writers use the same word or expression in exactly the same signification, but have cited examples in which they use the same kind of metaphor.

As might be expected, the metaphors which have their origin in the Concrete are far more numerous than those which spring from the Abstract; indeed, the latter do not represent three per cent. of the whole material. In the former class the category which embraces expressions arising in the Concrete transferred within the same sphere exceeds by almost one-fourth that which includes metaphors transferred from the Concrete to the Abstract. These proportions, which in a general way are similar to those which v. Raumer has shown to exist in Lucretius, are based on the following numbers: Concrete transferred to Concrete 1177, Concrete to Abstract 967, Abstract to Concrete 46, Abstract to Abstract 16,

total 2206; and it is probable that they are approximately true of Roman poetry as a whole, though, of course, allowance must be made for more or less variation according to the subject, the period and the individual poet.

Lack of space prevents me from giving all the material collected to throw light on the history and development of each metaphor employed by Statius in his epic poems, but a few examples may be allowed to illustrate the method.¹

Aeger.

Assuming that this word was originally applicable to the Concrete, we find it in Statius transferred 1) to the Concrete and 2) to the Abstract.²

1. Of the former transference we have only one instance, Th. XII 712 f.: *dirisque vaporibus aegrum Aera . . . ducens.*

2. The latter, however, is more common. Th. VIII 531: *aegro animo vis ac fiducia cessit.* x 177: *magnis . . . cladibus aeger . . . consultat Adrastus.* XI 141. 632. IV 408. XII 304. 503. Ach. I 686. This metaphor belongs to the earliest period of the literature, and long before the time of Statius must have lost so much of its freshness as hardly to be felt as a metaphor at all. Its history is briefly indicated by the following citations: Plaut. Amph. 641: *Plus aegri ex abitu viri quam ex adventu voluptatis cepi.* Ennius Ann. 44: *vix aegro cum corde meo me somnu' reliquit.* Terence, And. 137: *Redeo inde iratus atque aegre ferens.* Lucr. III 930 f.: *nimis aegris luctibus indulges.* Verg. Aen. II 268: *prima quies mortalibus aegris incipit.* Luc. VII 240: *Aeger quippe morae flagransque cupidine regni.* Val. Fl. VI 623: *aegra movens nequiquam pectora curis.* Sil. It. IX 543: *Certatis fatis et spes extenditis aegras.* Claud. de nupt. Hon. 14: *Incusat spes aegra moras.*

Aequor.

C. C. In both Singular and Plural with the sense of 'mare' this word is so common that it seems unnecessary to enumerate the occurrences. Forty-two cases can be cited from the Thebais and

¹ The dissertation presented in manuscript, of which the present paper forms a part, treats according to this method all the metaphors found in the epic poems of Statius.

² These classes are indicated hereafter by the initial letters C. C. and C. A. respectively; similarly A. C. and A. A.

Achilleis and a proportionately large number from the works of the other epic poets: see for example Ennius Ann. 562 and 566, and compare Braumüller p. 29, Franke p. 27, Gregorius p. 21. The use of *aequor* with reference to the land which is found as early as Ennius Ann. 137: *tractatu' per aequora campi*, occurs several times in Vergil (e. g. Aen. vii 781), in Val. Fl. (e. g. vi 30), in Silius (e. g. iv 519), four times in Statius (e. g. Th. vi 822), but not in Lucan (cf. Gregorius l. l.).

Alipes.

C. C. In Statius and other poets this word appears as an adjective with *equus*, *turma* etc. and also as a substantive equivalent to *equus*. For the former use we may cite Lucr. vi 765: *alipedes cervi*, Verg. Aen. xii 484: *alipedum* equorum, Ov. Met. ii 48, Val. Fl. v 183, Sil. iii 292, xv 554, and Statius Th. vi 536: *alipedumque* fugam praegressus equorum. The earliest occurrence of *alipes* as a substantive is Vergil Aen. vii 277, which is followed by Statius Th. iv 351, v 699 and Claudian de cons. Stil. ii 471. The word is wholly lacking in prose.¹

Ardescere.

C. A. Ach. i 316: *ardescunt animi*. This metaphor is found from the time of Lucretius, e. g. iv 1066: *ardescit* dira cuppedine pectus. Verg. Aen. i 713 f.: *ardescitque* tuendo Phoenissa. Ov. Met. v 41: *ardescit* vulgus in iras. Sil. xi 302: *ardescitque* Lyaeo. Claudian de sext. cons. Hon. 63: *Publicus hinc ardescit* amor, though 'ardere,' similarly transferred to the Abstract, is much earlier and more frequent.

Bibere.

C. A. Ach. i 303: *novum bibit* ossibus ignem. Similar are Vergil Aen. i 749: *longumque bibebat* amorem, and Claudian, Nupt. Hon. 231: *Maternosque bibit* mores. Lucretius iii 995 and vi 70 has *inbibere* in the sense 'desire earnestly,' and Silius xi 400: *Combibat* illapsos ductor per viscera luxus.

Bibulus.

C. C. Th. xi 43 f.: *ceu gurgite cano Nunc reteggit bibulas, nunc induit aestus harenas*. Compare Lucr. ii 376: *bibulam*

¹ Cf. K. Rittweger, Was heisst das Pferd? Arch. f. lat. Lex. vii 330.

pavit aequor harenam. Verg. Geo. I 114: umorem *bibula* deducit harena. id. Aen. VI 227: et *bibulam* lavere favillam. Ov. Met. XIII 900: *bibula* harena. Val. Fl. I 289 f.: sed *bibulas* urgenti pondere vestes unda trahit.

Cultor.

C. A. Th. VIII 453 f.: *Cultor* Ion Pisae cultorem Daphnea Cirrhae Turbatis prostravit equis. IX 653 f.: inritus arma *Cultoris* frondesque sacras ad inania vidi Tartara . . . descendere. The same or a similar transference to the Abstract may be seen in each of the following places: Verg. Aen. XI 788, Ov. Met. I 327, Horace, Od. I 34, 1, Luc. II 389: iustitiae *cultor*, Mart. IX 84, 4: Amicitiae *cultor*, Claud. Rapt. Pros. II 285. On the frequent occurrence of this metaphor in inscriptions, see A. Funck, Arch. f. lat. Lex. VI 7 f.

Furere, perfurere.

A. C. The application of 'furere' to physical forces is not rare, being found in all periods of the literature. Statius has one example of perfurere used in the same way: Th. IV 821 f.: (putes) in gurgite Martem *Perfurere*. XI 238: Victorque *furit* per viscera Nessus. XII 728 f.: Ventorum velut ira minor, nisi silva *furentes* Impedit. Ennius Ann. 607: *furentibu'* ventis. Lucr. II 593: *furit* ignibus impetus Aetnae. Verg. Aen. I 51: *furentibus* austris, id. ib. I 107, IV 670, V 694. Luc. IX 320 f.: auster In sua regna *furens*. Val. Fl. II 614: brevibus *furit* aestus aquis. Sil. XIV 144: Euripi magis unda *furit*. Claud. Rapt. Pros. I 174: ventus . . . *furit*. Compare Catullus 46, 2: caeli *furor* aequinoctialis.

A. A. The metaphorical use of furere in the Abstract, though by no means so common as the transference to the Concrete, appears, however, as early as the time of Augustus. Verg. Aen. IV 68 f.: uritur infelix Dido totaque vagatur urbe *furens*. Ov. Met. XII 473: *furit* ille dolore. Luc. X 156 f.: luxus inani Ambitione *furens*. Val. Fl. V 426: Phasis amore *furens*. Stat. Th. XII 456 f.: animosaeque leti Spes *furit*. Compare the use of furor in the sense of amor in Lucret. IV 1093, Catull. 64, 54, Prop. I 13, 20.

Iratus.

A. C. Theb. II 380 f.: *irataque terrae . . . unda*. Hor. Epod. II 6: *horret iratum mare*. Prop. v 6, 28: *iratos Notos*. Petron. 114 (p. 80, 25 Buecheler): *iratum mare*. Val. Fl. II 63: *irato . . . in aequore*. Sil. IV 299: *irata sub aequora*. Compare *ira* as used by Lucret. I 717 and Verg. Aen. I 57.

Plenus.

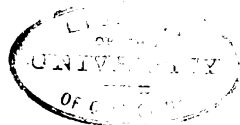
C. A. The transference of *plenus* to the Abstract is seen in all periods of Roman literature in both prose and poetry, and was probably not felt as tropical any more than the corresponding expressions in English and other modern languages. Let the following citations indicate the scope of the metaphor in Latin: Stat. Th. II 125 f.: *Illi rupta quies, attollit membra toroque Eripitur plenus monstris*. II 424 f.: *Nunc omnia quando Plena minis*. Plaut. Epid. 152: *Plenus consili's*. Ennius Ann. 389: *plenu' fidei*. Ter. Ad. 412: *Syre, praeceptorum plenust istorum ille*. Verg. Aen. I 460: *quae regio in terris nostri non plena laboris?* Luc. III 9: *diri tum plena horroris imago*. id. IX 564: *Ille deo plenus*. Val. Fl. II 441: *plenique deorum*. Sil. III 673: *Tum loca plena deo*. Claud. in Rufin. I 100: *Plenus saevitiae*. Cic. Att. VII 4, 1: *plenum officii, studiosum etiam meae laudis*. Caes. B. C. I 74, 7: *Erant plena laetitia et gratulatione omnia*. Liv. III 48, 3: *plenus irae*. With this use of *plenus* may be compared that of *explere* in Ter. And. 339, Lucil. sat. fr. 150 and Lucr. III 1002.

Regnare.

A. C. The application of *regnare* to the sphere of nature is very rare and seems not to occur before Lucretius v 385: *umor regnarit in arvis*. Other instances are Verg. Geo. II 307: (*ignis*) *perque alta cacumina regnat*. Sil. IX 495: *Regnantem . . . Uulturnum*. Claud. Rapt. Pros. II 74: (*Zephyre*) *Qui mea lascivo regnas per prata meatu*. id. Prob. et Olybr. Cons. 22: *Luna regnante*. Statius has only Th. I 635: *in totum regnaret Sirius annum*.

Saevire.

A. A. Th. VII 137 f.: *ferus omni in pectore saevit Mortis amor caedisque*. Metaphors of the same kind are Lucr. VI 16: *infestis*



cogi *saevire* querellis. Verg. Aen. vii 461 : *saevit* amor ferri. Hor. Od. i 25, 13 f. : flagrans amor et libido . . . *saeviet* circa iecur. Val. Fl. iv 499 : *saevit* utrimque fames. Sil. xiv 106 f. : nova *saevit* in armis Libertas. Compare the tropical use of *saevus* in Ennius, Med. ex. 259 : Medea, animo aegra, amore *saevo* saucia.

Saevus.

A. C. Ach. ii 146 : *saevior* impetus undae. This metaphor, in which *saevus* serves to describe the violence of natural forces, especially of wind and water, is represented in all periods of Latin poetry, as the following examples indicate: Plaut. Mil. 414 : *saevis* fluctibus. Ennius Ann. 360 f. : turbine *saevo* cum magno strepitu Volcanum ventu' vegebat. Lucil. sat. fr. 430 : quodque te in tranquillum ex *saevis* transfert tempestatibus. Lucr. iii 802 : *saevus* tolerare procellas. Verg. Aen. iv 523 f. : *saeva* quierant aequora. Luc. v 568 f. : *saevum* pelagus. Val. Fl. vii 52 : *saeva* . . . hiemps. Claud. Cons. Stil. ii 188 : *saevum* . . . amnem.

These are representative examples of the six hundred and forty-eight different words used by Statius in a metaphorical sense. The actual number of metaphors is, of course, far greater ; for very few of them occur only once, and many are found in twenty, thirty or even forty different places.

It remains to show, if possible, to what extent in the light of this material the style of our poet and his relation to his predecessors and contemporaries may be defined. Definite statements, however, about the usage of an author in such a field are not easy to make. The lack of accurate and exhaustive treatments of the subject for other authors in most cases prevents close comparison, while our knowledge of the spoken language is not sufficient to show how far the forms of expression found in the literature were employed in the speech of daily life. Moreover, so much of the language material is common to all the literary work of a people, the lost as well as the extant, that it is impossible to say in what measure an author was creative. And this is especially the case in the Silver Age. The phraseology, as well as the metrical form of the epic of the period, in no sense original but modelled after the Augustan masterpieces of which the inimitable spirit had been lost, reminds one from some points of view of the conventional

formality of English poetry in the eighteenth century. In the hands of the many poetry was little more than

‘a mere mechanic art;
And every warbler had his tune by heart.’

The straining after rhetorical effect which characterizes Statius and his contemporaries led them to make extensive use of the metaphor; and the larger part of such material is common to all. Still there are certain individual preferences and characteristics in our poet which are worthy of attention.

Unlike some other authors, Statius derives a larger number of metaphors from the productions, activities or character of man than from any other sphere. Such tropes far exceed in number those drawn from the realm of nature, for which Lucretius shows so decided a preference.¹ We have in great profusion such expressions as *genitor lucis*, *minae hiemis*, *claustra mundi*, *amplexus nemorum*, *coquere invidiam*, *gloria hortatrix*, *fulminis irae*, which need not here be further enumerated. Next in favor as a source of metaphors is the sphere of nature to which many interesting cases must be assigned. We find most of the expressions which are commonly employed in the poets, such as *recalet furor*, *menti calor incidit*, *radix* (*insulae*), *ramosa corona* and a considerable number of rare metaphors some of which are mentioned below. In many cases—though this class contains less than one-twelfth the number of the preceding two combined—Statius uses in a transferred sense the names of the parts of the human body, e. g. *brachia silvarum*, *caput montis*, *fluminis caput*, *colla Parnasi*, *comae Aurorae*, *fulminis crines*; in fewer instances he employs with tropical signification words and expressions which in their proper sense are applied only to the implements or operations of war, such as *armatas apes*, *cassida crinis*, *custos galeae* (i. e. the plume), *hastae molles* (i. e. distaff and spindle), *insidiae coniugis*, and in still fewer, words which are properly applicable only to animals, e. g. *grex ducum*, *mugire* and *mugitus* (of rivers, musical instruments, etc.). In addition to these there are a few isolated cases drawn from the spheres of law, medicine, religion, seaman-ship and the public games.

¹ Cf. v. Raumer, p. 120.

Some particularly striking metaphors next demand our attention. To form a judgment on the originality of a poet of antiquity from the metaphors which appear in his, but in no earlier extant work, would be an entirely unsafe proceeding for reasons already suggested. The study of such metaphors, however, is both interesting and instructive for students of the Latin epic poets. From the sphere of human action we have Th. v 731 f.:

Tunc pius Oeclides, ut prima silentia vulgi
Mollior ira dedit placidasque *accessus* ad aures,

a use of *accessus* to which I find no close parallel before Apuleius Met. VIII 2: *cruento facinori quaerebat accessum*;¹ and Ach. I 10:

neque enim Aonium nemus *advena* pulso

shows *advena* in a connection quite new, which reappears, however, in Anon. Laus Herc. 6:

Tuam non nunc novus *advena* turbam
Ingredior,

where *turba* refers to Pierides.² *Degrassari* in the sense 'to insult' seems to be original with Statius, Ach. I 405 f.:

Quid maneat populos, ubi tanta iniuria primos
Degrassata duces?

in fact, I do not find this compound elsewhere before Apuleius, *de deo Socr. c. x*, where it occurs in the sense 'rush down' and of course does not contain a metaphor. This is only one of the many instances of the interchange of compound and simple verb which are to be observed in Statius and his contemporaries. The application of *scandere* to the moon in Ach. I 619 f.:

Scandebat roseo medii fastigia caeli
Luna iugo

cannot, I believe, be paralleled in Roman epic poetry, though the same metaphor is seen in Pliny H. N. XVIII, 28 (68): *sol ad*

¹ Compare Archiv f. lat. Lex. u. Gr. IX 453.

² This is an extension of the more general metaphor which is seen e. g. in Th. VIII 555 and Cic. Tusc. v 12, 34.

aquilonem . . . *scandens*. The use of the word 'climb' in this connection is of course familiar in English, appearing in our literature as early as the year 1340; a good example is seen in Shelley, Lines written in the Bay of Lerici, 2 f.:

When the moon had ceased to *climb*
The azure path of heaven's steep.

Even bolder is Theb. XI 699 f.:

Sed dulces Thebæ! nimirum hic clarior ortus,
Et meliora meos *permulcent* sidera vultus,

where *permulcent* signifies the shining of the starlight upon the speaker's face. Other cases of a similar kind are Th. VII 122 f.:

Exsiluere animi, dubiumque in murmure vulgus
Pendet,

which indicates excited surprise, Th. III 224:

(arma) terrificis monstrorum *animata* figuris

and Th. VIII 738 f.:

odi artus fragilemque hunc corporis usum,
Desertorem animi,

a transference of desertor which I have not found before Statius,¹ but a very close parallel is seen in the use of *deserere* by Claudian Phoen. 54 (p. 313 Birt):

Accipe principium rursus corpusque coactum
Desere.

In some of the ecclesiastical writers desertor is transferred to the Abstract, e. g. in Lucifer of Cagliari (p. 104, 15 Hartel): *te vero exstitisse non solum dei mandatorum destructorem, verum etiam ipsius desertorem*. So also Cyprian; compare Archiv III 18 and indices of Hartel. Perhaps the most remarkable case of all is Th. VIII 87 f.:

extincto tamen *indecerptus* in ore
Augurii perdurat honos,

¹ Compare Ovid, Her. xviii 157, which is not quite the same.

which involves the metaphorical use of a composite word 'interceptus' not given in the lexicons. This reading goes back to the emendation of Barth, which is accepted by Kohlmann instead of the codd. interceptus.

Among the metaphors drawn from the pursuits, character or feelings of man we notice as rare or striking examples Th. I 8 f.:

Agricolam infandis condentem proelia sulcis
Expeditam,

where the reference is to Cadmus sowing the dragon's teeth,¹ and Th. VIII 18:

Umbriferaeque fremit sulcator pallidus undae.

Sulcator is similarly employed by Lucan (IV 588) with the name of a river, '*sulcator harenae*,' by Silius (VII 363) with navita, '*sulcator ponti*,' and by Claudian (Rapt. Pros. II 340) for the vulture preying on the flesh of Tityos, '*lateris sulcator*'; compare sulcus in Val. Fl. III 32. These, however, were not absolutely new in the Silver Age but were merely extensions of the tropical use of sulcare as seen in Verg. Aen. V 158 and X 197:

et longa sulcat maria alta carina.

The metaphor in Th. III 5 f.:

tum plurima versat
Pessimus in dubiis augur timor

seems to have no close parallel, though Silius (IV 25 f.) uses magister in the same way:

haud segnis cuncta magister
Praecipitat timor,

and transfers augur to the Concrete (V 118 f.):

sat magnus in hostem
Augur adest ensis;

¹This seems to be nothing more than an extension of the idea underlying such commoner metaphors as are seen in the use of serere, seges, semen, etc. In this connection compare Ovid, Met. III 105: spargit humi iussos, mortalia semina, dentes, which refers to the same incident as the passage quoted above.

but the rare application of 'plebs' to a flock of sheep, Theb. vii 395 :

media stipantur *plebe* maritae

has its counterpart in Columella (ix 11, 1), who by the same word indicates a swarm of bees.¹ In the passage Th. iii 460 :

Mons erat *audaci* seductus in aethera dorso

the metaphor may be compared to that in Lucretius vi 1063 f. :

vitigeni latices acuai fontibus *audent*
misceri.

Somewhat similar is the use of 'dubius' and 'amicus' in Th. ix 492 f. :

Stabat gramineae producta crepidine ripae
Undarum ac terrae *dubio*, sed *amicior* undis,
Fraxinus,

to which we have a parallel, as far as 'dubius' is concerned, in Vergil Geo. i 252 f. :

hinc tempestates *dubio* praediscere caelo
possumus,

and one in Propertius v 4, 83 :

Mons erat ascensu *dubius* festoque remissus.

A very striking and vigorous metaphor is Th. iii 584 :

et attrito cogunt (sc. gladios) *iuvenescere* saxo,

which Claudian may have had in mind when he wrote de sext. cons. Hon. 535 f. :

cinctosque coegit
Septem continuo montes *iuvenescere* muro.

The application of 'ira' to natural forces is by no means rare in the epic poetry of the Silver Age, but Statius transfers the word in a new way, Ach. i 434 f. :

tenuant umentia saxa
Attritu et pigris addunt mucronibus *iras*,

¹Cf. Ovid. Ib. 81.

though this may possibly be due to Silius Italicus,¹ who says, VII 343 f.:

At socii renouant tela arentemque cruorem
Ferro detergent et dant mucronibus iras.

Two more examples of this kind may be given, Ach. II 46 f.:

dum lene fretum zephyroque fruuntur
Carbasa,

and Th. XII 314 f.:

suffusaque sanguine maeret
Purpura.

English usage would not be averse to the former, but to neither of them can I offer any parallel in Latin.

Some of the passages in which the names of human productions are transferred next attract our attention. The use of *palla* in Th. II 527 f.:

Cooperat umentis Phoebum subtexere palla
Nox,

may be compared with such English expressions as 'Night's sable mantle,' 'the silver mantle of the moon,' which are seen in Milton and elsewhere, e. g. P. L. IV 609: 'And o'er the dark her silver mantle threw.' The metaphor in Ach. I 479: 'proprior cui *linea* caeli' is found also in Silv. III 3, 44. Rare and beautiful are Ach. I 288 and 619:

Exierant dare veris *opes*, i. e. the flowers,
(Scandebat luna) medii *fastigia* caeli.

Perhaps the most remarkable cases of this kind are Th. IV 263 f.:

taedet nemorum, *titulumque* nocentem
Sanguinis humani pudor est nescire sagittas.

in which '*titulus*' has an application unparalleled within the limits of my observation, and Th. XII 809:

Et mea iam longo meruit *ratis* aequare portum,

¹ For the chronological questions involved see Buchwald, *Quaestiones Silianae*. Görlitz, 1886, pp. 3-22.

which means, 'My poem is already long enough.' An example of 'ratis' in the same connection is seen in Manilius II 57 f.:

Nostra loquar : nulli vatū debemus orsa :
Nec furtum, sed opus veniet ; soloque volamus
In campum curru : propria *rate* pellimus undas.

There are also rare metaphors in which words applicable alike to men and animals are transferred. Statius seems to be alone in using 'somnus' for the quietude of the waters, Th. III 256 and Silv. III 2, 73 :

Aequor et imbelli recubant ubi litora *somno*.
Ante rates pigro torpebant aequora *somno*.

'Mors' in the sense of blindness occurs twice, Th. I 48 and XI 582 :

Oedipodes longaue animam sub *morte* tenebat,

and 'latus' in a very bold metaphor is transferred to the Abstract, Th. II 311 f.:

Respiciens descisse deos trepidoque tumultu
Dilapsos comites, nudum *latus* omne fugamque
Fortunae.

Metaphors drawn from the sphere of nature are represented by the following striking or rare examples. The passage Th. x 621 f.:

stupet anxius alto

Corda metu *glaciant*e pater,

shows 'glaciare' in a sense quite unusual, but not more so than the use of 'intepescere' in Th. II 341 f.:

Etsi crudus amor necdum post flammea toti
Intepuere tori.

The trope in Th. III 280 f.:

sed scopulos et *aena* precando

Flectere corda paro,

is similar to that in Horace Od. I 35, 18 f. : cuneos manu Gestans *aena*, 'the iron grasp of necessity': and 'aurum' used by Statius

for color in the face, Ach. I 298 :

Et gemmis lux maior inest et blandius *aurum*,

is employed by Valerius Flaccus (v 369) with reference to the stars. Other noteworthy cases are

Ach. I 55 : Armigeri Tritones eunt *scopulosaque cete*,¹

Th. III 423 : Armorum *tonitru* ferit (Therapnas),

Th. VIII 704 f. : Densis iam consitus hastis

Ferratum quatit umbo *nemus*,

Th. I 51 f. : tamen adsiduis circumvolat alis

Saeva *dies* animi, scelerumque in pectore Dirae.

In the last of these passages 'dies,' by a very remarkable transference of meaning, seems to signify 'remorse.' The English metaphor 'sleepless remorse' is far less significant; to Oedipus in his blindness it is night—suggesting peace and rest as well as darkness—everywhere except in his soul.

The metaphorical use of words which properly relate only to living creatures other than man may next be briefly illustrated.

Tempus erit, cum Pierio tua fortior *oestro*

Facta canam (Th. I 32 f.)

is, as far as 'oestrus' is concerned, similar to Iuv. IV 123; both, of course, are derived from the Greek *οἶστρος*, which is not rare in the sense of poetic inspiration. To this we add

Th. VIII 380 f. : praecipuos annis animisque cruento

Ungue notat (sc. Mors),

Th. II 180 : *infrenos* componere legibus Argos,

¹ Compare Val. Flacc. II 518: illa simul molem horrificam *scopulosaque terga* promovet. Manil. II 224: *scopulosus* in undis Cancer. In all these cases the reference is to the roughness of the surface, not to the projection above the water. In this connection Milton's description of the leviathan is interesting (Par. Lost I 203 f.):

Him, haply, slumbering on the Norway foam,
The pilot of some small night-foundered skiff,
Deeming some island, oft, as seamen tell,
With fixed anchor in his *scaly rind*,
Moors by his side under the lea.

and most striking of all,

Ach. I 425 : ereptum superis Mars *efferrat* aurum,

that is to say, 'turns into weapons.'

As unusual metaphors with more or less direct connection with the operations of war we quote

Th. VIII 425 : Stat caeli diversa *acies*,

Th. IV 835 : Sed tuus et nulli ruis *expugnabilis* astro,

to which there is apparently no parallel except the one which Statius himself affords in Th. VI 96 :

situ non *expugnabile* robur ;

and

Th. IV 363 : Ille velut pecoris lupo *expugnator* opimi,

with which we may compare Cic. Verr. I 3, 9 : pudicitiae *expugnator*.¹ In conclusion, a peculiar use of *corpus* should be noted, Ach. I 457 f. :

tunc sparsa ac dissona moles

In *corpus* vultumque coit ;

the reference is to the gathering of the Greeks for the Trojan expedition. A survey of the material of which the preceding pages offer some representative examples shows in the clearest light not only the skill and delicacy with which Statius handles the elements of metaphorical expression as they lay ready to his hand, but also his boldness in the introduction of metaphors, which, if not original with him, were at all events exceedingly rare in the language.

The relation of Statius to earlier writers remains to be discussed. Instances in which he was with more or less probability under the influence of his predecessors, have already been pointed out. The authors to whom he is most indebted, and the only ones of whom he is to any great extent an imitator, are Vergil and Ovid. To the former he owes the form and whole conception of his work, to both, the details of his mythology ; while with both he has

¹ The range of such metaphors in English is considerable ; for example, see Suckling's 'The Siege of a Heart.'

such numerous coincidences of thought and expression as to make the assumption of imitation a necessity. To what extent this imitation was conscious it is difficult to say. Under the eye of his father, who was himself a poet, Statius had studied the great works of the literature until even their very language had become a part of his mental constitution. No wonder, then, if in writing poems similar in subject and form, he unconsciously allowed the thought and even the very words of his greater predecessors to find place in his pages. There are passages, however, in which the similarity is so striking and continuous as to force us to the conclusion that Statius consciously took these poets as his models.¹ Such a relation to Vergil, at least, is in my opinion implied in those well known closing words of the *Thebais*, in which the poet apostrophizes his work :

Vive, precor ; nec tu divinam Aeneida tempta,
Sed longe sequere et vestigia semper adora.

Passing over the more usual expressions which are in common to these with many other poets, I shall point out rare metaphors of Statius, which are found in Vergil or Ovid or both.

In both Vergil and Statius 'amare' is used in the concrete sense 'keep near to,' which I have seen nowhere else :²

Aen. v 163 : litus *ama* et laeva stringat sine palmula cautes ;
Th. ix 112 f. : (sese) profert recipitque, nec umquam
Longius indulget dextrae motusque per omnes
Corpus *amat*, corpus servans circumque supraque
Vertitur.

In the latter passage the reference is to dancing. The rare poetic use of 'iugare' in the sense of 'marry' is found in

Aen. i 345 f. : cui pater intactam dederat primisque *iugarat*
ominibus.
Th. ii 204 : Deipylen tumida iam virginitate *iugari*.

¹This question of imitation has been treated at great length by B. Deipser (Diss. Argent. v 91-226). In his first chapter he touches on metaphors common to Statius and his models and gives a number of examples.

²Compare Hor. Od. i 25, 3 which is similar but not the same.

Th. III 157 f. : A quanto melius dextraque in sorte *iugatae*,
Quis steriles thalami ;

compare Horace Carm. Saec. 18 f. : super *iugandis* feminis. A striking parallel is

Aen. XI 133 f. : bis senos pepigere dies et pace *sequestra*
per silvas Teucris mixtique impune Latini
erravere iugis.

Th. II 425 f. : nec sceptris fide nec pace *sequestra*
Poscitis,

where Statius has extended the application of the metaphor ; compare Th. VII 542 f. :

Ubi tunc fidei pacisque *sequestra*
Mater eras,

which repeats the words without the trope, and Valerius Max. IX 1, 7 : qui suam pudicitiam *sequestrem* periurii fieri passi sunt. In both Vergil and Ovid, Statius found 'vultus' used of inanimate objects,

Aen. V 848 f. : mene salis placidi *vultum* fluctusque quietos
ignorare iubes ?

Met. I 6 : unus erat toto naturae *vultus* in orbe,

Th. VIII 402 : Pulcher adhuc belli *vultus*.

The same rare use of 'dives' occurs,

Aen. IV 37 f. : ductoresque alii, quos Africa terra triumphis
dives alit,

Aen. X 201 : Mantua, *dives* avis ;

Th. I 392 : *Dives* avis (Adrastus).

and the expression 'ignis edax,'

Th. XII 429 f. : primos ut contigit artus
Ignis *edax*, tremuere rogi,

is seen also in Aen. II 758 and Fast. IV 785, while the parallel is still closer in

Met. IX 201 f. : pulmonibus errat
Ignis *edax* imis perque omnes pascitur artus ;



compare Lucan ix 742.

Two clear reminiscences are

Aen. iii 453 : hic tibi nequa morae fuerint *dispendia* tanti,

Th. iii 718 f. : Tu solare virum, neu sint *dispendia* iustae
Dura morae ;

and

Geo. iii 359 : praecipitem Oceani rubro *lavit* aequore currum (sc.
sol),

Th. iii 408 f. : (Sol) *rutilamque lavabat*
Oceani sub fonte comam.

No other example either of 'dispendia morae' or of 'lavare' in this connection has been noted. 'Bibere' is referred to love by Statius after Vergil,

Aen. i 749 : infelix Dido longumque *bibebat* amorem

Ach. i 303 : totisque novum *bibit* ossibus ignem,

and the phrase '*bibula* harena' seen in the plural in Th. xi 44 was probably better known to our poet from Geo. i 114 than from Lucr. ii 376. A more striking example is Th. vii 658 f. :

et fibula rasilis auro
Taenariam fulva *mordebat* iaspide pallam,

which looks like a reminiscence of Aen. xii 274 :

et laterum iuncturas fibula *mordet*,

or—which is more likely in the present case—of Met. viii 318 :

rasilis huic summam *mordebat* fibula vestem.

We see also similar use of 'os' in the Plural,

Aen. v 172 : tum vero exarsit iuveni dolor *ossibus* ingens,

Met. ii 410 : et accepti caluere sub *ossibus* ignes,

Th. v 164 : Talia cernenti mihi quantus in *ossibus* horror ;

of 'rabies,'

Aen. ii 356 f. : quos improba ventris
exegit caecos *rabies*,

Th. VII 670 f. : primam leo mane cubilibus atris
 Erexit *rabiem*,

with which compare Sil. XIII 576 ; and of 'viscus,'

Aen. III 575 : *viscera montis*,

Met. I 138 : *viscera terrae*,

Th. VIII 109 : *viscera terrae* ;

from the same source is Sil. V 396 : '*viscera montis*.' '*Ignescentia odia*' (Th. XI 525 f.) may be compared with '*ignescunt irae*' (Aen. IX 66), though the same metaphor is found in Silius Italicus (XIII 180) and Valerius Flaccus (V 520) ; Th. VIII 416 f. :

 concurrunt hastae, stridentia funda
Saxa *pluunt*,

with Geo. IV 81 :

 nec de concussa tantum *pluit* ilice glandis,

and Th. II 14 f. :

 nec livida *tabes*
Invidiae functis quamquam et iam lumine cassis
Defuit,

with Aen. VI 442 :

 quos durus amor crudeli *tabe* peredit,

and with Lucan IX 741 f. :

 carpitque medullas
Ignis edax calidaque incendit viscera *tabe*.

Last we notice the use of 'remigium' and 'praedo,'

Lucr. VI 736 : *remigi* oblita pennarum vela remittunt (sc. aves).

Aen. I 300 f. : volat ille per aera magnum

remigio alarum.

Aen. VI 19 : *remigium* alarum (sacravit).

Met. VIII 227 f. : nudos quatit ille lacertos,

*remigio*que carens non ullas percipit auras.

Th. IX 249 f. : Frena manu pariter, pariter regit arma, pedumque

Remigio sustentat equum.

Aen. VII 362 : perfidus alta petens abducta virgine *praedo*.

Fast. IV 591 : at neque Persephone digna est *praedone* marito.

Ach. I 45 f. : incesti *praedonis* vela profunda

Tempestate sequi ;

compare Valerius Flaccus I 723.

Hitherto we have considered only those expressions in the use of which Statius bears a more or less close relation to Vergil ; let us now examine a few of the rare metaphors in which dependence on Ovid seems to be shown. The use of 'capax' in

Th. X 634 f. : (Virtus) ipsa *capaces*

Elegit penetrare viros,

may go back to Ovid,

Met. VIII 243 : animi ad praecepta *capacis*,

Met. VIII 534 : ingeniumque *capax* totumque Helicon dedisset,

though a similar metaphor is seen in Luc. I 461 and Silius VI 617.

Compare also 'fateri' and 'negare' as employed by the two poets :

Trist. II 525 : utque sedet vultu *fassus* Telamonius iram,

Ach. I 515 f. : Intransitque deum primo pallore *fatetur*

Thestorides ;

Trist. III 10, 73 : poma *negat* regio,

Th. II 537 : fidamque *negant* suspecta silentia pacem,

Th. II 668 f. : ast tamen illi

Membra *negant*.

The expression of Ovid,

Met. XIV 532 : *alimenta*que cetera flammae

reappears in changed construction in

Th. VI 93 : Procumbunt piceae, flammis *alimenta* supremis,

and 'plaustrum' for the constellation, seen in Met. X 447, recurs in

Th. III 684. V 529. VIII 371, as well as several times in Lucan

e. g. II 722. A very bold metaphor which I have not found elsewhere,

Th. III 694 : Aequeoreaque super rigeant praecordia *cautes*,

masters, and drew from them to a large extent the metaphors which he employed. For the most part, however, he was not content merely to reproduce the thought of earlier writers without change, but either gives to the old metaphor a new application, or combines with it another, or even two other metaphors. Of the former method we have a good example in passages given above. Lucretius, Vergil and Ovid use 'remigium' with reference to wings, but Statius has a trope that is practically new as well as very expressive, when the rider is said to assist his swimming horse 'peditum remigio.' The latter method is illustrated by the case of 'bibere' already mentioned. Here are three distinct metaphors in as many words, '*bibit ossibus ignem*,' all of which are found in Vergil though not in this combination.¹ And as the genius of the poet, in every literature and in all time, consists not so much in the creation of new forms as in the invention of new and beautiful combinations of old ones, Statius cannot be regarded as a mere slavish copyist of his predecessors in the sphere of the metaphor, but has left his own impress on all that he has touched.

¹ Compare, however, Aen. I 660: *atque ossibus implicet ignem*, Ovid Met. II 410: *et accepti caluere sub ossibus ignes*, and above pp. 24, 25.

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